

# ÁGUEDA

Los veinticuatro lamentos  
Suite for guitar

*Juan Luis de Pablo Enríquez Roben*



*Juan Luis de Pablo Enríquez Roben © 1998*

# AGUEDA

Los veinticuatro lamentos

Suite for guitar

## **Program notes**

Based on a short story by Spanish author Pio Baroja, this four movement etude/suite for solo guitar, presents a layout of guitar techniques, such as, tremolos, arpeggios, rhythmic ideas and glissandos, which behave as tools to explore the guitar's audible range and color. The suite is spread out in twentyfour musical themes that conduct thematic representations of the lamenting psyche in Agueda's character. "Agueda", is a journey in which the psychology of lamenting is studied.

## **Composer's notes**

The structure of the piece may be called "coincidental", because each of its twenty-four themes are brought to appear as if they were coincidences in the life of Agueda's character. Some of the themes have more importance than others just like certain events happen to be more transcendental in anybody's life.

This study of coincidences was merely inspired by P.D. Ouspensky's book entitled: "In search of the Miraculous - Fragments of an unknown Teaching" and later on by James Redfield's "The Celestine Prophecy", where coincidences are explained as very important events on everybody's life. These events are not to be merely coincidences, per se, but specific points in time, which can make a change in life's direction very drastically. Such coincidences in Agueda's life, act as an undone puzzle. In this solo guitar work, all the pieces of the "puzzle" are divided by double bars. Special attention must be taken on this matter because some themes (laments), which might be divided by these double bars, might be repeated in different keys or in different fret positions!

Enjoy!

Juan Luis.

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## **Performance notes**

Circled numbers assign the string in which the note is played.

Roman numerals in parentheses indicate the fret which will be the reference point from where the notes of an idea are fingered.

Plain roman numerals imply both, the place in which a full bar is required and the fret where a harmonic is prepared.

Roman numerals with a half sign before them indicate that a half bar is required.

L.V. means 'let vibrate'.

Fingering is assigned as follows:

p, i, m, a, c

Each letter stands for the right hand finger names:

pulgar (thumb)  
indice (index)  
medio (middle)  
anular (ring)  
chiquito (pinky)

All fingerings and performance notes should be carefully studied to make the piece become as effective as the composer (himself a guitarist) has conceived it.

# AGUEDA

## Los Veinticuatro Lamentos

### Primer Movimiento

Juan Luis de Pablo Enriquez Rohen

(1996)

*Cantabile e legato* ♩ = 132

1 *f* ⑤ *corta* (IX) *poco ritard* (V) *mf*

6 *mp* (V) *corta* *accelerando* *mp* *sub p* ⑥

11 *crescendo e marcato* *ritard* *a tempo* *accelerando* *mp*

16 ♩ = 120 (VI) *p* 1/2 III *fp* 1/2 V

22 (VI) *mf* (VII) (IV) 1/2 III 1/2 II

26 *p* *a* *ritard* *mp*

30 *Parlando*  $\text{♩} = 120$  *f* *sfz*

35 *molto accelerando* *mp*

40 *marcato* *a tempo* *ritard* *a tempo*

45 *corta* *a tempo* *ritard* *Espressivo*  $\frac{1}{2} X$  *sfz* *mp* *mf*

49  $\frac{1}{2} IX$  *sub mf*  $\textcircled{6}$   $\frac{1}{2} IX$  (VII)

(a') bass muted with left hand fingers

53 (VI) *sfz* *ritard* *a tempo*  $\frac{1}{2}$  V  $\frac{1}{2}$  IV *sfz* *sub mp* *mf*

57 (V) (I) *f* *ritard* *sfz* *p*

63 *Sul tasto e rubato*  $\text{♩} = 92$  *mp* *accel. Rit.* *a tempo* *accel. Rit.*

65 *a tempo mezzo tasto* *mf* *accel. Rit.* *a tempo* *accel. Rit.*

67 *Espressivo*  $\text{♩} = 100$  *p* *a* *a m i* *m* *f* *sfz*

70 *ritard* *molto accelerando* (V) *sfz*

73 *corta* *molto ritard*

77 *Dolce*  $\text{♩} = 92$  *mp*

80 *p*

83 *pp* *ppp* *p* *a tempo*  $\frac{1}{2}$  VII

87 *mf* *f* *corta*

91 *sub p* *mf* *f* *ritard* *marcato*

*Sul tasto e rubato*

95 *a tempo* *pp* *sfz* *accel. Rit.* *corta*

98 *a tempo* *mf* *accel. Rit.* *p* *accel. Rit.* *corta*

100 *a tempo* *pp* *accel. Rit.* *a tempo* *ritenuto* (VII) XII VII XII VII XII (VII) *ppp*



## Segundo Movimiento

$\bullet = 58$  *Quasi valse*

*f*

*sfz*

XII

*molto cantabile*  
(II)

*mf*

*marcato* *ritard* *a tempo* *ritard*

*mp* *mf*

*cantabile*  
(VII)

*sub p*

*mp*

*molto ritard* (II) *L.V.* *fp* *fp*

19 *fp* *molto ritard* *corta* (VII) *mf* *accelerando*  $\bullet = 44$  *espressivo* 1/2 VII  
 22 (VII) *piu ritard* *a tempo* 1/2 III *ritard* *marcato* *f* ④  
 25 *a la marcia* (III) *crescendo* 1/2 III 1/2 V ③ ② \* 1/2 I *accelerando* ⑥  
 29 ③ ② \* 1/2 I *accelerando* ⑥  
 33 1/2 X XVII ① *ritard* (XII) ②  $\bullet = 50$  *Dolce e molto rubato* *ritard* *mp*  
 36 (II) *ritard* *corta* VII *cantabile e molto dolce* *a tempo* *mp* \* use half bar through run

39 VII *ritard* (VIII) *a tempo* (IX) ①

42 (VII) *f* *corta*

45 *a tempo* (IX) (VIII) *piu ritard* *corta* *a tempo* (IX) (VIII)

48 *ritard* *Molto triste* *p* V

51 *mf* *f* *mf* L.V.

54 *ritard* *mp* *corta* *a tempo* (X) *molto ritard* *mf*

57 *molto ritard* *f* *mp* *Pesante e marcato*  $\bullet = 44$  ① ② XII *corta* *ff* (ponticello)

60 *a tempo* ⑤ ⑥ XII *corta* *a tempo* ③ ④

63 XII *corta* *a tempo* ④ ⑤ XII *corta*

66 *a tempo* ⑤ ⑥ *ritard* XII

# Tercer Movimiento

$\bullet = 60$  *Tempo Rubato*

(VII) *mp* ⑥ *accelerando* *simile* *a tempo* *mf* ① XIX *corta*

3 *a tempo* *accelerando* *a tempo* *ritard* *sub mp* ① XIX L.V. ② XIX

5 XIX *a tempo* (IX) *accelerando* *ritard* *a tempo* *mf* ⑤ *f*

7 *accelerando* 1/2 II *ritard* 1/2 IV *a tempo* *mp* ⑤

9 *accelerando* *espressivo* *ritard* *a tempo* 1/2 VI *estirando* 1/2 V *ritard* *gliss.* *corta* *mp* ④ *estirando* ⑤ *corta*

11 *accelerando* (VIII) *ritard* *a tempo* (VI) *accelerando* *a tempo* *ritard* *mp* ① XIX ② XIX ① XII

*sub p* *sub p*

# Águeda - Los veinticuatro lamentos, Mov III

14 *a tempo* XII *accelerando* *a tempo* (VII) *ritard* XIX ① XIX ② XII ① XII *corta* *a tempo* *gliss.* *p* *mp* *mf*

17 *a tempo* (II) *f* *fake gliss.*

20 *ritard* *gliss.* *corta* *a tempo* (IX) *sf* ④ ⑥ ⑤ *corta* *sf*

23 *a tempo* *accelerando* 1/2 I 1/2 III *a tempo* *espressivo* *corta* *Molto espressivo* (VIII) *f* *p* *f* *L.V.* *3*

26 *accelerando* ④ 1 *accelerando*

30 *a tempo* *accelerando* (III) *ritard* (VII) *gliss.* *gliss.* *mf* *fake gliss.*

# Águeda - Los veinticuatro lamentos, Mov III

34 *accelerando*  $\bullet = 88$  *Rubato* *ritard* 1/2 III 1/2 VII *accelerando* *sf*

38 *a tempo* *ritard* *accelerando* *a tempo* *ritard* 1/2 V *a tempo* *mf*

42 1/2 III *ritard* *a tempo* *ritard* *a tempo* *sf p*

46 *accelerando* *ritard* (VII) *accelerando* *a tempo* (V) *sf* *ff* *sfz* *sub mp*

50 *a tempo* *ritard* 1/2 V 1/2 III 1/2 VII *molto ritard* *a tempo* (VII) *sf* *sub p* *pp*

54 (VI) (V) *ritard* *a tempo* *p* *mp* *pp*

## Águeda - Los veinticuatro lamentos, Mov III

58 *accelerando* (IV) 4/4 3 2 (I) 3 (VII) (X) *accelerando* ③ ② *ritard* *mf* *ff*

65  $\text{♩} = 100$  *Alargando (Quasi cadenza)*

The musical score consists of two staves. The upper staff contains a treble clef, a key signature of one sharp (F#), and a time signature of 4/8. It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C1

72 *a tempo* *ritenuto* XII *corta* *Ponticello* ② *corta* *L.V.* *ff* *corta*

75 *rubato*  $\text{♩} = 138$  *Marcato* (IV) *ritard* (V)  $\text{♩} = 168$  *Quasi cadenza*



# Águeda - Los veinticuatro lamentos, Mov III

78 (III) (VI) (IX)

81 *ritenuto*  $\text{♩} = 144$  *Molto espressivo* *ritard*

85 *molto accelerando* *molto ritard* *sf p* (d)

89 XII VII V VII XII VII V

93  $\text{♩} = 132$  *Tempo Rubato* (VI) (V) (VIII) *ritard* *a tempo* (VI) *mf*

98 (III) *ritard* *a tempo* (d) As many trills as desired

Águeda - Los veinticuatro lamentos, Mov III

103 *ritard* *a tempo* *molto ritard* (IV) (VII) *corta*

107 *a tempo* (VII) 3 2 *ritard* L.V. ② *mp* *p* *ff*

The musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The time signature is 4/4. The score is divided into two systems. The first system begins at measure 103 and concludes at measure 106. It features a 'ritard' (ritardando) marking spanning measures 103 and 104, followed by an 'a tempo' marking at measure 105, and a 'molto ritard' (molto ritardando) marking spanning measures 106 and 107. The second system begins at measure 107 and ends at measure 110. It starts with an 'a tempo' marking at measure 107, followed by a 'ritard' marking at measure 108, and a 'L.V. ②' (Lento Vivace 2) marking at measure 109. The dynamics are marked as 'ff' (fortissimo) at measure 107, 'mp' (mezzo-piano) at measure 109, and 'p' (piano) at measure 110. The score includes various musical notations such as slurs, ties, and fingerings.

## Cuarto Movimiento

♩ = 150 *Molto energico e triste*

(XI)

*crescendo*

(XI)

*ppp*

(IX)

*crescendo*

*pp*

(IX)

*p*

*crescendo*

*mp*

*crescendo*

*mf*

(a) Almost inaudible

19

(XI)

*f*

22

(IX) *crescendo* (XI) (IX)

25

(IX)

1 2 3 0 5

*ff*

28

*ritard*

$\text{quarter note} = \text{half note} = 200$  *Prestissimo e inesperto*

(X)

sub *p*

31

(IX) *crescendo*

34

*poco* *a* *poco*

37

(VII)

40 (VI) *f* ⑤

43 (X) ⑥ ⑤

46 *ritenuto* (IX) ② *a tempo*

49 *Huapango* using "flamenco" technique (X) *cam i* (IX) (VII) (IX) *ff* *sub f*

52 *ff* *sub f* *ff*

55 *ff* *sub f* *ff* *♩ = 184 Molto energico*

*Molto marcato*

(X) 3

58

4/4

3/2

2

0

c a m i

V

V

i m a

61

c

(X) 3

(VII)

(IV)

(c)

(c) In these two next chords, the open "e" [first string] is muted.

64

(X) 3

(VII)

(IV)

♩ = 160 Molto espressivo

⑤

4 2 1 0 2 1

*sfz*

67

(II)

(III)

*sfz*

*molto ritard*

*a tempo*

(III) 3

70

*sfp*

*crescendo*

3

3

3

3

73

(III)

(V)

(I)

(II) 3

(II)

(IV)

*Huapango Simile*

76 (I) 3 (IX) 3

79 (IX) 3

*Sul tasto*

82 (VII) 3 L.V. *sfp*

*crescendo*

85 1/2 VII 3

88 3

*Molto espressivo*

91 *ff* *am i* *simile*

94 *morendo*

97 *poco a poco ritard*

101  $\text{♩} = 130$  *Lamentoso* (IV) (II) *crescendo* *pp*

104 *crescendo* *mp*

107  $\text{♩} = 100$  *ritenuto*  $\frac{1}{2}$  II

110 *ritard* *sfz*



♩ = ♩ = 200 *Prestissimo e inesperto*  
*Quasi rubato*

113

*sfp* *sfp*

♩ = 66 *Molto energico e triste*

116

*crescendo*

*sfz*

119

*ritard*

*sfz*

♩ = 130 *Finale Molto triste*

122

*sub p*

125

131

*mp*

*so Legato*

XIX

(VIII)

XIX

133

(VII)

XII

(VI)

XII

(V)

XII

(IV)

XII

*molto ritard*

(III)

XII

136

*ff*

*a tempo*

3

1

Mute 4th string  
to cancel the  $F\sharp$

*L. V. al niente*